

# esprit orchestra

Alex Pauk music director and conductor

Friday November 13, 1998  
Massey Hall

98 . 99 season

programme

## *Orchestral Theatre*

featured Esprit soloists

Fujiko Imajishi, violin  
Blair Mackay, percussion  
Max Christie, clarinet

*Cortège*  
1977

R. Murray Schafer  
(Canada)

Short break for reset

*Scratch Symphony*  
1997

Frederick Rzewski  
(United States)

movements: 1. no conductor, 2. with conductor, 3. no conductor, 4. pianist leads

Intermission

*Last Night*  
1998

Alexina Louie / Alex Pauk  
(Canada)

Short break for reset

*Delta*  
for percussion, clarinet  
violin and orchestra  
1979

Michael Colgrass  
(Canada)

Tonight's concert is being recorded for broadcast on:

Two New Hours *with host Larry Lake*  
Sunday November 29 at 10:05 pm

CBC  radio *Two*  
**94.1** CLASSICS. AND BEYOND.

Highlights of tonight's concert will also be broadcast on:

Radio Two in Performance *with host Eric Frieson*  
Thursday November 19 at 8:00 pm

*Cortège*

R. Murray Schafer

*Cortège* was commissioned and premiered in 1977 by the National Arts Centre Orchestra and has since been performed widely throughout Europe and Canada, including a performance by Esprit in December 1987 and December 1996.

The word *cortège* is usually associated with funeral marches but in the case of R. Murray Schafer's *Cortège* the word is used in its broader sense referring to slow, stately procession. The composer has created surreal, dream-like ceremony which, through unusual movement of the orchestra in the hall, sets up new relationships amongst the players. Likewise the relationship between the orchestra and audience is changed.

The role of the conductor is important in *Cortège* and not only in the customary manner; the conductor must also be the magician and the choreographer. He must organize the players' movements with great care, ensuring they move in accordance with the intention of the piece which employs slow-motion processions and pantomime as well as fast, synchronous movements and a counterpoint between sound and gesture.

*Scratch Symphony*  
Frederic Rzewski

Frederick Rzewski's *Scratch Symphony*, composed in memory of British composer Cornelius Cordew with a reference to his Scratch Orchestra, combines intriguing musical elements with an idiosyncratic statement on concert etiquette. The movements are structured to highlight an interesting relationship between conductor and orchestra. Rzewski's notes on the composition outline this relationship and are paraphrased as follows:

1. No conductor: This the longest movement in *Scratch Symphony* and the conductor will not give attacks, but may occasionally suggest speeding up or slowing down to an individual musician. The strings play chords, but without a definite attack (anyone may initiate the chord, the others play when they hear a sound: similarly, anyone may stop, the others stop playing when they hear someone else stop). The movement takes on a slightly different pace at each live performance.
2. This movement is conducted normally.
3. The winds, harp, piano and percussion have ten phrases to be played in response to a cue

(anything played by the cueing instrument). There is no coordination between two players on the same instrument. The strings slowly play their phrases twice each. Any player may initiate play, and is followed by the other players of the same section; the five sections play the same material in unison, but independently of each other.

4. The pianist will lead the orchestra for this movement. However, the conductor may give the beat, but will take cues from the pianist, who may vary tempo or the length of pauses between sections.

### ***Last Night***

**Alexina Louie / Alex Pauk**

*Last Night* is an orchestral suite drawn from the film score of director Don McKellar's feature film *Last Night*. The cues in the suite relate to different events in the movie and thus are titled; *The Beginning of the End*, *On the Street*, *Last Night on Earth*, *Adieu*, *The Shotgun*, *Running Out of Time*, *The Kitchen*, *Slipping Away*, *Cataclysm* and *Toward Light*. The following comments by Don McKellar are from the *Last Night* soundtrack CD notes:

"My movie, *Last Night*, is about the end of the world. Literally. It evolved as part of a series of films that were supposed to address the end of the millenium. I decided to

take it all the way and put the planet to sleep. Right away, this raised some questions regarding the score: What music could I choose to sum up the century? What should be playing while humanity is expiring? Tough questions.

In the end, I settled on the same strategy I had employed in writing the script. The only way to reasonably tackle such an overwhelming issue was to bring it down to an intimate scale. I made it personal. I started compiling a list of songs that, to me at least, evoked the tone I was trying to explore – optimistic, fragile, naive. A very subjective top 10 of all time. To my surprise, I found myself ducking the expected canonical masterpieces, and returning again and again to AM hits from a certain era....

But I still needed something to give these selections a context, something to carry that apocalyptic feeling. I needed an orchestral soundtrack, the kind you used to hear in sci-fi films from the seventies. Something modern and dense. I turned to Alexina Louie and Alex Pauk, whose work I had long admired for its rich texture and unique coloration. The score they came up with completely surpassed my needs. Beneath the bleakness and clanging desperation, they captured the hope, struggling to persevere."

~ Don McKellar ~

## *Delta*

**Michael Colgrass**

When I was commissioned by the National Arts Centre Orchestra for a concerto for percussion, violin, clarinet and orchestra, I went to Ottawa to meet the musicians and hear them play. During the visit I was impressed by Ottawa being the meeting place of three rivers (the Ottawa, Rideau and Gatineau), and this image fused in my mind with the idea of a triple concerto. The title *Delta* seemed appropriate not only because delta means triangle (being the triangular-shaped fourth letter of the Greek alphabet), but because a delta is the mouth of a river that fans out into rivulets of water as it meets the sea. This metaphor describes perfectly the nature of this piece: the three soloists play their own independent solos, each stemming from the same central theme.

The idea of rivers flowing through the lives of people of various cultures and through changing times is echoed by the soloists in *Delta* who play in a counterpoint of styles that keep evolving and changing. At the opening, for example, the timpani plays music in the style of the North American Indian, while the violin plays a 20th Century variation, and the clarinet a romantic variation, all on the same theme. These solos start by interlacing gradually, then overlap in various ways as each explores its own musical style -- romantic, modern, jazz, etc.

The three soloists are situated on stage with their own separate orchestras and change position from time to time to enhance the concept of their individuality and to separate them visually for the listener. I might add that although the listener will hear various modes of music in *Delta*, some of which may recall specific styles past and present, all the music in this work is original and nothing is quoted from known works. If any one style predominates it might be that of the native Indian, inspired by the Ottawa as the central river of the three and the original home of the Ottawa Indians, an Algonquian-speaking tribe. To the listener, I think the overall effect of *Delta* will be that of a homogeneous mix of styles, reflecting the great variety of origins of North American people.



# **SOCAN salutes young composers**

In its 1998 competition, The SOCAN Foundation has awarded cash prizes totalling \$17,500 to composers under 30. Warm congratulations to the winners.

## **THE SIR ERNEST MacMILLAN AWARDS**

for compositions for orchestra:

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**Ana Sokolovic**, Outremont, QC

**Scott Godin**, Montreal, QC

## **THE PIERRE MERCURE AWARDS**

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**J. Peter Koene**, Oshawa, ON

**Jeff Toyne**, Sault Ste. Marie, ON

Deadline for the next competition is May 1, 1999.

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## Fujiko Imajishi violin

Violinist Fujiko Imajishi, winner of both the Toronto Symphony and Montreal Symphony Young People's Concerto Competitions, came to Canada after graduating from Japan's Toho University. She has studied with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and members of the Hungarian Quartet.

Imajishi has performed as a soloist with the Toronto Symphony Orchestra, the Montreal Symphony Orchestra, Atlantic Symphony and the CJRT Radio Orchestra.

She has a vast range of experience in all aspects of music and was a member of the Toronto Symphony Orchestra for a number of years. She performs with the Saito Kinen Festival Orchestra, under the direction of Seiji Ozawa, and in 1993 performed works for solo violin and chamber orchestra by the world-renowned Witold Lutoslawski, with the composer conducting.

Imajishi is currently Concertmaster of the National Ballet Orchestra and Esprit Orchestra, and in addition to a long association with New Music Concerts, she also performs with the string quartet ACCORDES.

## Max Christie clarinet

Max Christie, Principal Clarinetist of the National Ballet Orchestra, and of the Esprit Orchestra, is an active chamber musician and soloist. Mr. Christie has performed as a soloist with the Toronto Symphony, the Calgary Philharmonic and the Yale University Contemporary Ensemble.

In October, he appeared with the Kitchener Waterloo Symphony in a performance of Mozart's Sinfonia Concertante. He has performed in recitals at Toronto's Heliconian club, at the Glenn Gould Studio and at Walter Hall. In 1993 he performed the Canadian premiere of Allegrasco, a work for solo clarinet and piano by the renowned English composer Gavin Bryars. Through his involvement with Chamber Concerts Canada, he continues to be involved in the presentation of important new musical works.

During the 1997-98 concert season he performed in the Moordale Concerts series, the Music Umbrella series and with the celebrated chamber group Amici. This year he will again appear on the Moordale Concert series.

A native of Toronto, Mr. Christie holds a Bachelor of Music from the University of Western Ontario and a

Masters degree in Music Performance from Yale University. While at Yale, he was awarded grants from the Canada Council and Ontario Arts Council. Winner of the prestigious Woolsey competition, he performed the Nielsen clarinet concerto with the Yale Philharmonic.

On his return to Toronto he won the position of second clarinet with the Ballet orchestra, and was promoted to the principal chair in 1991. In theatres across the continent he has performed the Mozart Clarinet Quintet in the ballet Musings, choreographer James Kudelka's homage to Karen Kain. This year he was named principal clarinet of the Esprit Orchestra, Toronto's internationally acclaimed contemporary music ensemble.

### **Blair Mackay** percussion

Blair Mackay's eclectic performance career as a percussionist and a drummer has been highlighted in a wide range of musical contexts. He is frequently performing for radio, television, and film soundtracks, as well as performing and recording with many orchestras and small ensembles in Toronto. In 1988 Blair completed his Master of Music degree in performance at the University of Toronto.

Since 1994, Blair has toured with the Dangerous Kitchen Ensemble performing the music of Frank

Zappa in Europe, the United States and Canada. he has also been a featured soloist premiering new works for drum set in a variety of instrumental contexts. Blair is committed to the development of his musical expression not only as a performer but as the artistic director of Evergreen Club and as co-leader and co-composer for Mosaic.

### **R. Murray Schafer** composer

R. Murray Schafer is widely recognized as composer, author, educator, visual artist, broadcaster, dramatist, journalist, scholar and pioneer in the field of soundscape studies. In addition to music, he has studied languages, literature, and philosophy, and has travelled extensively throughout the world. He has an international reputation as a leading composer and continues to travel, teach and work with organizations around the world.

While teaching at Simon Fraser University (1965 to 1975), Schafer set up the World Soundscape Project, dedicated to the study of the relationship between people and their acoustic environment. His unique and imaginative booklets – *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When the World Sings* and *The Rhinoceros in The Classroom* – illustrate the composer's experiences with students, and are among the first attempts to introduce the Cageian concepts of creative hear-

ing and sensory awareness into the Canadian classroom. He continues to be active in the field of music education for children and is the chair of a Composing Competition "Music and Play" taking place in Poland. The aim of the competition is to create new ways of involving children actively in concerts of contemporary music.

A focus for the composer throughout the 1980s and 1990s has been his *Patria Cycle*, a twelve-part cycle of music-theatre works begun in 1966. Dissatisfied with the limitations of traditional opera, Schafer employs a unique marriage of music and theatre which he calls the "theatre of confluence." Ritual has played a significant role in Schafer's productions, and much of his work has sought to eliminate the physical boundary between audience and performer, involving the audience as participants. A recent "re-staging" from the *Patria Cycle* took place in September 1997. *The Princess of the Stars* was performed at dawn on Wildcat Lake in the Haliburton Forest and Wildlife Reserve. (An article featured at the time is attached.)

Although Schafer prefers to compose works that employ text, he continues to receive commissions for instrumental compositions. During the 1980's he wrote concertos for flute, harp and guitar, as well as string quartets and various chamber ensembles and orchestra. Most recently he wrote a viola concerto, commissioned by Esprit Or-

chestra with funding from The Canada Council, the Ontario Arts Council and the CBC. The work was premiered by Esprit with Rivka Golani, for whom the work was written, in March, 1998 and is part of an Esprit tour taking place in June. It will also be performed this year by the Calgary Philharmonic.

Widely recognized for his contribution to the field of music in Canada and around the world, R. Murray Schafer was the first recipient of both the Jules Léger Prize for New Chamber Music and the Canadian Music Council's Composer of the Year award (both received in 1977). He was also the first to receive the Glenn Gould Award, presented to him by Yehudi Menuhin, and in 1993 Schafer was awarded The Canada Council Molson Prize for the Arts, recognizing outstanding lifetime contribution to the cultural and intellectual life of Canada.

### **Frederick Rzewski composer**

Born in Westfield, Massachusetts in 1938, Frederic Rzewski studied music at first with Charles Mackey of Springfield, and subsequently with Walter Piston, Roger Sessions, and Milton Babbitt at Harvard and Princeton universities. He went to Italy in 1960, where he studied with Luigi Dallapiccola and met Severino Gazzelloni, with whom he performed in a number of concerts, thus beginning a career as a performer of



new piano music. Rzewski's early friendship with Christian Wolff and David Behrman, and (through Wolff) his acquaintance with John Cage and David Tudor strongly influenced his development in both composition and performance. In Rome in the mid-sixties, together with Alvin Curran and Richard Teitelbaum, he formed the MEV (*Musica Elettronica Viva*) group, which quickly became known for its pioneering work in live electronics and improvisation. Bringing together both classical and jazz avant-gardists (like Steve Lacy and Anthony Braxton). MEV developed an esthetic of music as a spontaneous collective process, an esthetic which was shared with other experimental groups of the same period (e.g. the Living Theatre and the Scratch Orchestra).

The experience of MEV can be felt in Rzewski's compositions of the late sixties and early seventies, which combine elements derived equally from the worlds of written and improvised music (*Les Moutons de Panurge*, *Coming Together*). During the seventies he experimented further with forms in which style and language are treated as structural elements; the best-known work of this period is *The People United Will Never Be Defeated!*, a 50-minute set of piano variations. A number of pieces for larger ensembles written between 1979 and 1981 show a return to experimental and graphic notation (*Le Silence des Espaces Infinis*, *The Price of Oil*), while much of the work of the eight-

ies explores new ways of using twelve-tone technique (*Antigone-Legend*, *The Persians*). A freer, more spontaneous approach to writing can be found in more recent work (*Whangdoodles*, *Sonoata*). Rzewski's largest-scale work to date is *The Triumph of Death* (1987-8), a two-hour oratorio based on texts adapted from Peter Weiss' 1965 play *Die Ermittlung* (*The Investigation*).

Rzewski has recorded *The People United*, *North American Ballads*, and *Squares on that ART* (CD 6066 & 6089), and *Four Pieces on Vanguard*. *The People United* has also been recorded by Arousal Opens on Vanguard, and the *Ballads* by Paul Jacobs on Nonesuch. *Song and Dance* is recorded on Nonesuch, *Coming Together* on both Hungaroton and Opus One, and *Antigone* on CR1.

Since 1977 Rzewski has been Professor of Composition at the Conservatoire Royal de Musique in Liege, Belgium. He has also taught at the Yale School of Music, the University of Cincinnati, the State University of New York at Buffalo, the California Institute of the Arts, the University of California at San Diego, the Royal Conservatory of the Hague, the Hochschule der Künste in Berlin, and the Hochschule für Musik in Karlsruhe.

**Alexina Louie**  
composer

Alexina Louie has been widely commissioned and performed by

Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences – from her Chinese heritage to her theoretical, historical and performance studies. Through an ongoing investigation of scores, recordings, literature, poetry and visual arts combined with introspection and continuous composition, Alexina Louie has developed a uniquely personal style rooted in a bend of East and West.

Notable performances include the Vancouver Symphony Orchestra's performance of *The Ringing Earth* for the gala opening of Expo 86; the Montreal Symphony Orchestra's performance of the same work in the United Nations General Assembly on United Nations Day (1989); the Toronto Symphony Orchestra tours of Europe (1986) and the Pacific Rim (1990); and pianist Jon Kimura Parker's performance of *Scenes From a Jade Terrace*, on the programme for the official gala opening of the Canadian Embassy in Tokyo (1991). 1993 marked the world premiere of *Gallery Fanfares, Arias and Interludes*, a one-hour work commissioned by the Art gallery of Ontario for the opening ceremonies of their new gallery spaces. That year also featured the world premiere of *Glance*, commissioned by the Dayton Philharmonic Orchestra and *Arc*, a violin concerto for Corey Cerovsek. Also in 1993, Louie's *O Magnum Mysterium: In Memoriam Glenn Gould*

was performed by the BBC Symphony. It was performed again in 1994 by the St. Louis Symphony, Leonard Slatkin conducting, and in 1997 by the Montreal Symphony. *Touch*, Louie's 1996 work for solo piano, was premiered at Calgary's Esther Honens International Piano Competition and Festival.

In 1992, Louie was awarded the SO-CAN Award for being the most frequently-performed Canadian composer, the second time she received the award since it was established in 1990. In 1994, she was awarded the Chalmer's Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*. Louie has served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival and the 1996 Brott Summer Music Festival. Among the highly-regarded conductors who have performed Louie's music are Leonard Slatkin, Andrew Davis, Charles Dutoit, Mario Bernardi, Keith Lockhart, Kazuyoshi Akiyama, Gunther Herbig and Bramwell Tovey.

Alexina Louie is currently composer-in-residence at the Canadian Opera Company, for which she is developing a mainstage, full-length opera with Tony Award-winning playwright David Henry (M. Butterfly). Their erotic ghost story, based on a seventeenth century kabuki play, will be premiered in the Fall of 2000.

In 1997, Alexina Louie was awarded an honorary doctorate from the University of Calgary.

**Alex Pauk**  
conductor, composer

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, at Tokyo's Toho Gakuen School of Music.

In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. While there, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor.

Pauk returned to Toronto again in 1980, and in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over thirty five Canadian composers. Along with his careful attention to program-

ming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme. Pauk was Co-chair for the 1984 ISCM World Music Days held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty five concert works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others.

He has also composed for film, television, radio and music theatre.

Pauk's most recent film score work, composed with Alexina Louie, is the orchestral suite from the soundtrack of director Don McKellar's film *Last Night*.

**Michael Colgrass**  
composer

Michael Colgrass' first musical experiences were as a jazz drummer in the Chicago area (1944-49). In 1954 he graduated from the University of

Illinois in music performance and composition, studying percussion with Paul Price and composition with Eugene Weigel, Darius Milhaud (Aspen) and Lukas Foss (Tanglewood). After 21 months as timpanist in the Seventh Army Orchestra in Stuttgart Germany he went to New York where he freelanced as a percussionist with many diverse groups.

As a percussion soloist he premiered many of his own works: with Emanuel Vardiin in *Variations for Four Drums and Viola*; in *Fantasy Variations* for percussion soloist and percussion sextet at Carnegie Hall; in *Rhapsodic Fantasy of Fifteen Drums and Orchestra*; in recordings of his own *Three Brothers* and *Percussion Music*.

His compositions have been commissioned and performed by the New York Philharmonic, The Toronto Symphony, the National Arts Centre Orchestra, the CBC and numerous other orchestras, foundations, chamber groups and soloists. His works have been played by major orchestras around the world.

He won the 1978 Pulitzer Prize for Music for *Deja vu*, commissioned and premiered by the New York Philharmonic, and an Emmy award in 1982 for the documentary called *Soundings: The Music of Michael Colgrass*. Other prizes include two Guggenheim fellowships, a Rockefeller Grant, a Fromm Award and Ford Foundation award, First prize

in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for new Chamber Music.

Among his most recent works, *A Flute for the Kingdom of Drums and Bells* (1995) was commissioned by flutist Marina Piccinini and the Nexus percussion ensemble and premiered at the Ford Centre for the Performing Arts in Toronto; *Urban Requiem* (1996) for four saxophones and wind ensemble; and *Hammer & Bow* (1997) for marimba and violin, commissioned by Toronto Symphony concert master Jaques Israelievitch.

Although he makes his living as a composer, he has for 25 years been giving workshops throughout North America in performance excellence, combining Grotowski physical training, mime, dance and Neuro-Linguistic Programming. His techniques are featured in his recently completed book, *My Lessons with Kumi - How I Learned to Perform with Confidence in Life and Work*. His strategies for creativity are explained in Robert Dilt's book *Tools for Dreamers*. He is the founder of Deep Listening, a technique for using hypnosis with audiences to enhance listening pleasure, which is featured in the book of outstanding NLP developments, *Leaves Before the Wind*.

Colgrass lives in Toronto with his wife, writing music and giving workshops on an international scale.

# esprit orchestra

Alex Pauk music director and conductor

## violin I

Fujiko Imajishi, concert master

Jayne Maddison

Paul Zevenhuizen

Mia King

Louise Pauls

Corey Gemmell

David M. McFadden

Michele Irion

Valerie Sylvester

## violin II

Dominique Laplante

James Aylesworth

Ronald Mah

Michael Sproule

Maya Deforest

Nicole Zarry

Elizabeth A. Johnston

## viola

Valerie Kuinka

Beverley Spotton

Angela Rudden

Rhyll Peel

Katharine Rapoport

## cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Roman Borys

Marianne Pack

## bass

Tom Hazlitt

Robert Speer

Paul Langley

## flute/piccolo

Douglas Stewart

Christine Little

## oboe

Lesley Young

Karen Rotenberg

## clarinet

Max Christie

Richard Thomson

## bassoon

Gerald Robinson

William Cannaway

## horn

Gary Pattison

Miles Hearn

## trumpet

James Gardiner

Valerie Cowie

## trombone

Robert Ferguson

David Archer

## percussion

Blair Mackay

Trevor Tureski

## piano

Lydia Wong

## harp

Erica Goodman

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the following for their generous  
support of the 1998/99 season.

# Acknowledgements

We acknowledge the  
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throughout Canada.



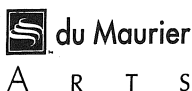
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Gordon Jocelyn  
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Susan Keohane  
Don Lindsay  
Alexina Louie  
Sharon Lovett and David Olds  
Wailan Low  
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Esprit apologizes for errors or omissions.  
Please contact our office with corrections:  
(416) 815-7887.



## *Intersections: Canada/Holland*

**Sunday January 24, 1999**

8:00 p.m. / 7:00 p.m. pre-concert talk

Jane Mallett Theatre, St. Lawrence Centre

### guest artists

**James Parker**, piano  
t.b.a., soprano

### composers

**Ana Sokolovic** (Canada)  
*Géométrie sentimentale*  
1998

**Harry Somers** (Canada)  
*The Third Piano Concerto*  
1996

**Theo Verbey** (The Netherlands)  
*Triade*  
1991 (revised 1994)

**Ron Ford** (The Netherlands)  
*Song and Dance*  
for soprano and orchestra, 1990

This concert reflects Esprit's exchange project with musical organizations in The Netherlands and brings together pieces which are each fascinating in their own right.

**Tickets: \$26; 12.50 student/senior. Call or visit the  
St. Lawrence Centre box office: (416) 366-7723**